

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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FIG. 1. SETTEE, OR DOUBLE-CHAIR
ENGLISH, ABOUT 1725

AN EXHIBITION OF MODERN GER- MAN ART

EARLY in the coming winter there will be held in the Museum an exhibition of modern German Art, arrangements for which have been made with the German Government through the Imperial Consul-General, Mr. Karl Buenz.

The objects to be exhibited, consisting

of paintings and sculptural works in bronze and marble, will be collected by a Committee to be appointed and to act under the general supervision of the Art Director of the German Government, Dr. William Bode. The artists to be represented and the selection of the works of each will be made with the approval of the highest authorities in Germany, thereby assuring a collection representative of the best work of to-day.

The exhibition will be arranged in the new wing of the Museum on Fifth Avenue, and every effort will be made to install the collection in a manner worthy of its importance.

The proposal of the German Government is contained in the following letter from Consul-General Buenz:

Imperial German Consulate General,

NEW YORK, MAY 12, 1908.

To the Board of Trustees of the Metropolitan Museum of Art, through Robert W. de Forest, Esq., Secy., City.

GENTLEMEN:

In December, 1905, Mr. Edward D. Adams addressed a letter to your President, Mr. John Pierpont Morgan, in which he said, amongst other things, that he had been authorized to state that, should the Metropolitan Museum of Art desire and be willing to appropriate the necessary space, a representative collection of Modern German Art could be obtained for exhibition in the Museum in the Autumn of 1906. I understood that Mr. Adams' letter was laid before the Executive Board of the Museum by its President, and that the Board expressed its sympathy with the proposition, but regretted the lack, *at the time*, of suitable space in the galleries of the Museum for such an exhibition.

The objection being now, as I understand, about to be removed by the new addition to the galleries, I beg to state that, as the representative of the German Government in this city, I have been recently authorized by my Government, with the special sanction of His Majesty the Emperor, to bring the subject officially to the attention of your Honorable Board, by asking you to kindly appropriate the necessary space in the galleries of the Museum for an exhibition in 1908-1909.

Acting upon this mandate, I have the honor to add the following remarks:

1. The exhibition will comprise pictures and sculptural works in bronze and marble.
2. The number of pictures to be ex-

hibited will be not less than 125 and not more than 150.

3. The bronzes and marbles will be used, principally, for decorative purposes, according to the space which can be appropriated.

4. The objects to be exhibited will be collected through the influence of a Committee to be appointed and to act under the general supervision of the Art Director of the Imperial German Government, with the distinct purpose of securing for the collection only those paintings and sculptural works that may be approved by the highest art authorities in Germany as being truly representative of the best work of art of the present day.

5. The expense of gathering, packing, forwarding, returning, insuring, delivering, within the grounds of the Museum, such an important collection will be borne by some of the friends of German Art, who, with the approval of your Honorable Board, will also bear any expense incidental to the hanging and taking care of the collection.

6. It is perfectly understood and guaranteed by my Government that there shall be no feature in the exhibition which would be objectionable to your board, and which would not be in perfect harmony with the high principles that would have to govern an exhibition under the auspices of your noble institution. Especially, any feature which might lead to the suspicion that the exhibition was meant for commercial purposes whatsoever, will be entirely and most conscientiously eliminated.

The time for collecting, forwarding and installing the collection being rather short, especially if it should please your Honorable Board to fix the opening for, say, the first or fifteenth of December, my Government would be very thankful to receive your decision at such an early date as would be convenient.

Awaiting your answer, I am, gentlemen, yours with highest regard and esteem,

(Signed) K. BUENZ,
Imperial German Consul General.

ENGLISH FURNITURE OF THE
EIGHTEENTH CENTURY

THE pieces of furniture recently added to the collection of wood-work are among the most important accessions of the year, not only because of the excellence of the individual examples, but also because collectively they form the Museum's only specimens of the English cabinet makers' art of the eighteenth century, and it is hoped that they will be the nucleus for a collection of that much-needed branch of the industrial arts.

The value of such a collection can hardly be over-estimated, for there is no branch of art which more clearly depicts the manners and customs of the human race, and also none, the study of which will do more toward awakening a sense of the beautiful in every day life, with its accompanying direct effect upon the individual. From a collector's standpoint, furniture occupies a unique position, for it is the only form of collecting the result of which has both the aesthetic and practical value equally divided.

The evolution of style and decoration in furniture is one of the most fascinating and instructive of studies, and America is especially rich in specimens showing the various transition stages. In no other country has a style been so completely worked out as it has here, because the colonies being so far removed from the centers of fashion were not tempted to forsake an older for a newer style before it had been fully perfected, and having once acquired the style, the colonial workmen adapting it to the needs of the people, developing it until it had reached a perfection not attained in Europe. The truth of this statement is particularly well illustrated in the development of the high chest of drawers. In England this article of furniture was abandoned, while yet in a rather crude state, for the French commode, on the order of the modern bureau (Fig. 8), but in America it was developed, and the commode form remained comparatively scarce.

The ideal collection, therefore, for the



FIG. 2. ARM CHAIR
ENGLISH, EIGHTEENTH CENTURY



FIG. 3. SIDE CHAIR
ENGLISH, STYLE OF CHIPPENDALE



FIG. 4. SIDE CHAIR
STYLE OF CHIPPENDALE, GOTHIC
ENGLISH, ABOUT 1760-1770



FIG. 5. RIBBON-BACK CHAIR
ENGLISH STYLE OF CHIPPENDALE

Museum, would be a combination of English and American pieces, the former to show the models from which the colonial workmen acquired their inspiration and the latter to show the independent development of the style far away from the influences of fashion.

The specimens now chosen by the Museum are especially well adapted to these uses, and fall within two well defined groups, one showing the Dutch, and the other showing the French influence.

The dominant feature of the former school is the use of the cyma curve in outline and decoration which is carried to such an extent in some specimens of chairs that all straight lines are eliminated. The splat which characterizes eighteenth century chairs was first solid and plain, then curved, and later pierced in various designs. The decoration was carved in relief upon the surface, and occasionally applied. The designs were swags and pendants of flowers and fruits, shells, usually that of the scallop, acanthus leaves and scrolls, tassels, heads and wings of eagles, crowns, conventional figures and mascarons.

Fig. 1, here shown, is a settee, or double chair, dating about 1725, illustrating many of the characteristics above enumerated. The outline of the backs is composed of cyma curves as are also the arms and their supports, the front rail is curved, and the legs are in the same curve, commonly called cabriole or bandy legs, terminating in bird's-claw and ball-feet.

The decoration is in relief carving, in shells and acanthus scrolls; the splats are pierced with oval openings, which are surrounded by two birds, their beaks meeting at the top with one wing on each side; below are cords and tassels. On the knees are carved shells and flower pendants.

Fig. 2. shows a walnut veneered arm chair of about the same date. On the top rail are carved five medallions, each containing a spray of flowers; the splat is cut away in a form suggestive of the later style and carved in relief with flowers and leaves and edged with an acanthus leaf scroll. The arms and their

supports are also carved in the same leaf design. The legs are cabriole terminating in animal-claw and ball-feet.

The epoch showing French influence may be divided into two periods following the Louis XV and the Louis XVI styles.

To the former period belongs the famous Thomas Chippendale of St. Martin's Lane, London, who published his *Gentleman's and Cabinet Makers' Director* in 1754 and two successive editions during the ten years following. His success must have been immediate, because within a few years several other cabinet-makers published designs so similar that it is often impossible to distinguish between them. For this reason, it is but fair to call the furniture of this fashion by Chippendale's name.

The chief characteristic of the Chippendale style up to about 1770 was the use of Rococo scrolls, dripping water effects and conventionalized leaves and flowers, intermingled often with Chinese and Gothic designs. The most striking difference between the French and English Schools was the use of the splat in chairs. The English had taken this fashion from the Dutch, as we have said, and never abandoned it; and Chippendale and his school took advantage of the additional wood surface thus provided to develop many original themes.

The almost unfailing mark of a Chippendale chair is the bowshaped back; but as in all other cases of unfailing rules, there are exceptions, and it is never safe to classify except by the triple method of form, decoration, and material.

Fig. 3 illustrates a mahogany side chair in typical Chippendale style, showing a well-defined splat with Gothic feeling. The top rail is carved in acanthus leaf design, and the legs and lower edge of the splat are carved in scrolls, very characteristic of Chippendale.

Fig. 4 represents a very beautiful example of a Chippendale Gothic design dating 1760-1770; every detail is well worked out, including the frets on the stiles and legs.

Fig. 5 shows a side chair in what is known as the ribbon-back design, upon



FIG. 6. ARM CHAIR
STYLE OF SHERATON, EMPIRE
ENGLISH, ABOUT 1800

which Chippendale especially prided himself. The carving is of a high order in the French rococo fashion and the splat is composed of a bowknot with streamers intertwining and extending the entire length. The legs, which are cabriole, terminate in French scroll feet.

Fig. 6 shows a mahogany arm chair in late Sheraton style, which is commonly



FIG. 8. COMMODO
STYLE OF CHIPPENDALE
ENGLISH

known as the Empire, dating about 1800. The chair is a perfect specimen of the style, with details fully worked out. The supports for the arms are swans raised on cornucopias, below which is carved the classic honeysuckle pattern. The legs are cabriole in the Egyptian fashion, ending in griffin's feet.

In fig. 7 is illustrated a mahogany corner

cupboard in Chippendale style of about 1760-1770.

Fig. 8 shows a mahogany commode in Chippendale style, which copies very closely the French pieces of the same period. One of the most interesting features of this piece are the handles or wooden knobs carved in the French rococo style with cartouches surrounding them.

LUKE VINCENT LOCKWOOD.



FIG. 7. CORNER CUPBOARD
ENGLISH, ABOUT 1760-1770

CHANGES IN THE GALLERIES

THE changes in the arrangement of the various collections of the Museum, with a view to their more systematic organization and more effective display, are proceeding as rapidly as circumstances permit. The patience of visitors is no doubt tried at times by the number of galleries which they find closed, as well as by the disappearance of objects from places where they have been accustomed to find them; but the changes which have been undertaken are felt to be necessary for the improvement of the Museum as a whole, and it is hoped that whatever annoyance is experienced while they are progressing may be repaid by the results when they are completed. For the moment the activity in this work is centered chiefly in the galleries of the first floor, especially those of the Department of Classical Art and the Collection of Casts, and an account of what is being done here may be of interest to the readers of the Bulletin.

Gallery 8, the room at the left of the main staircase, in which the recent accessions of the Classical Department were exhibited until the end of April, is now to be devoted permanently to the Greek and Roman terra-cottas of the Museum, consisting principally of statuettes and lamps. The light here is far from perfect for such sensitive objects, but the room is on the whole the best that could be used for the purpose; and the substitution of a lighter color on the walls for the absorbent red with which they were formerly decorated, and the use of a light background in the cases, will probably do much to overcome this shortcoming. In this room will be gathered not only the terra-cottas acquired during the last two years, but also those formerly in the Museum, including a representative selection of specimens from the Cesnola collection, following the principle which was adopted last year in the arrangement of the Bronze Room, of bringing together in one place all the more interesting and instructive examples of a certain branch of art, from whatever source they were

obtained. A special feature of this room, which will doubtless prove attractive from more than one point of view, will be a collection of modern forgeries of Greek terra-cottas, exhibited as such for purposes of comparison with the genuine specimens in the same room. In a later number of the Bulletin a more detailed account of this room and its contents will be published, explaining the principle of arrangement which has been adopted, and calling attention to the more important objects in it for those who wish to make a study of the collection.

For a while Gallery 10, popularly known as the "Boscormale Room" will necessarily be in a transitional stage. At present it must be used partially as an overflow space for some of the recent accessions of this department, until further changes in the galleries make it possible to provide permanent quarters for them among the objects to which they belong. Hence for some months indulgence must be asked for what will seem a rather incongruous assemblage of works of various periods and classes, and in the meantime preparations are being made for the better display of the Boscormale frescoes, especially those of the *cubiculum* or bed-chamber, which are now set up as a room in the center of the gallery, where they are poorly lighted and ineffectively seen. For this *cubiculum* a special room is to be constructed during the summer, projecting into the open area which adjoins the present gallery, and connected with the gallery by a doorway as wide as the present opening into the chamber. In this new setting the frescoes will have ample top-light, a mosaic pavement, copied as accurately as possible from the original floor of the chamber, and a cornice and other details of harmonious character, the intention being to reproduce as nearly as may be the effect of the Pompeian rooms in the condition in which they are seen to-day. The construction of this room will serve a double purpose, for it will not only show the frescoes of the *cubiculum* to much better advantage, but will give more floor-space to Gallery 10 for the

exhibition of other objects of the classical collections.

Among the casts the first change that will be noticed is the assemblage of all the casts of ancient Persian Sculpture in Gallery 17, instead of their being divided between Galleries 17 and 20 as formerly. This change brings all the reproductions of Persian art into one place, and enables us to show those which were in Gallery 20 under much better conditions of space, if not of light, than before, particularly the colored casts of the large friezes from Susa, which were much cramped in the smaller room. It has also made it possible to devote Gallery 20 to the new collection illustrating prehistoric art in Greece. This collection, which excited unexpected popular interest when a portion of it was exhibited in the Room of Recent Accessions, consists of reproductions—and some originals—of objects found in Crete, Mykenae and other prehistoric sites, and may now be regarded as one of the special features of the Museum. It was fully described in the February Bulletin, and therefore need not be dwelt on here further than to say that it is still in an incipient stage, and will be enlarged as rapidly as the material is forthcoming.

The construction of the new wing of the Museum which is to contain the Hoentschel collection involves extensive changes in the cast collection, because it will be connected with the present building by the room in which the casts of the statues from the two pediments of the Temple of Zeus at Olympia have been exhibited. These casts, it will be remembered, represent both groups complete, as they are restored in Dresden, and since they would block the entrance to the main gallery of the new wing it has become necessary to provide another place for them. Advantage is being taken of this necessity to exhibit the sculptures in such a manner that they will be seen perhaps more effectively than in any other museum at the present time, which fortunately is possible owing to the great

height and wall area of the large Hall of Casts (No. 38). They are to be placed on the two end walls of this hall, where an appropriate frame is now being constructed for them, in exact imitation of the architecture of the two pediments of the temple, with all their mouldings, cornices, and other details. By a happy chance the hall is just wide enough to contain these, in the full size of the originals, and as the statues will be about thirty-four feet above the floor, architects and sculptors will have an exceptionally favorable opportunity of studying the principles of Greek pedimental composition when this installation is completed. A few other casts of a monumental character, such as the Nike of Samothrake, upon its prow, and the Horses of St. Mark's, will also be moved from the side galleries into this hall, and the many casts of architectural details of various periods in the alcoves surrounding the hall will be arranged in a more systematic manner than has hitherto been found possible. With these changes, and the redecoration of the hall in a quiet tone of gray, it will present a new, and as we hope, a greatly improved appearance. A new and more expansive arrangement of the entire collection of casts is much to be desired, but unfortunately the conditions of space and light in the galleries assigned to these do not permit it, and a thorough attempt at a reorganization of the collection must be deferred until some future addition to the building provides the proper quarters. Nevertheless certain changes of arrangement are being made in each of the cast-rooms, mainly for the purpose of making the sculptures in them conform as far as practicable with the system of division into periods and schools that has been adopted for the new Catalogue of the Collection of Casts, which is now in press, and will probably be ready for circulation by the time that the rearrangement of the collection itself shall have been completed.

E. R.

PRINCIPAL ACCESSIONS



FIG. 1

NEW TEXTILES.—One of the most interesting of several recent purchases in the Department of Textiles is a Spanish wall curtain of heavy blue linen (9 feet 4 inches by 7 feet 8 inches) with an applied design, dating from the second half of the sixteenth century.

The execution is rough but decorative; the appliqué work, in yellow and green linen outlined with a heavy cord, forms a pattern of ornamental scrolls in late Renaissance style, with an armorial shield as the central motif. A piece of filet (16-17 century), also probably from Spain—the Spanish influence being strongly marked—has a design of eagles, dragons and grotesques in separate fields; an antependium of "Sicilian" drawnwork has a variety of patterns of the conventional branching forms of the Renaissance, and a priest's vestment dating from the beginning of the nineteenth century in design and technique, suggests the well known "sol" pattern of Spain (but perhaps made in South America), each circle of the deep *bas de rochet* containing a cross similar to that found in Maltese lace. This piece is of heavy linen, in perfect condition, ornamented with bands of embroidery.

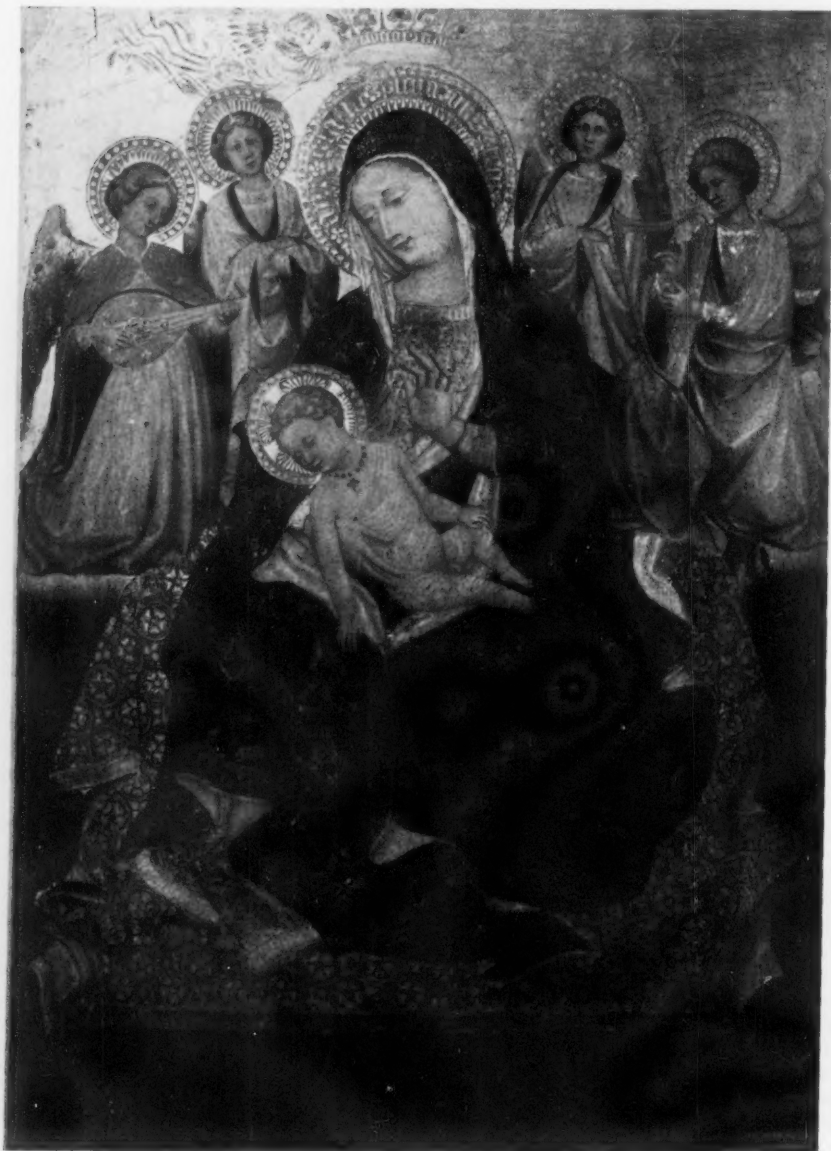
Similar to this, showing a curious mixture of European and colonial motifs, is a quaint piece of embroidered linen of Indo-Portuguese origin of the early seventeenth century (Fig. 1). This is of white linen shaped like an apron and bordered with peasant bobbin lace, evidently a

later addition. The design, in ecru silk, is in the Oriental stitch and worked in strips—three broad bands with a narrower one on each side. The pattern in the narrow bands consists of a symmetrical arrangement of branching leaves and flowers, with birds and animals alternating; in the broader ones scenes from the hunt,—horsemen, men in Spanish costume of the period, some with rifles—while the intervening spaces are covered with various beasts of the forest, both real and imaginary. Similar pieces are found in the South Kensington Museum and are attributed by Alan Cole⁽¹⁾ to the Portuguese colony of Goa on the West coast of India.

In closing, four other pieces might be mentioned as worthy of special attention—one of embroidery and three of brocade—as showing the transition period from the baroque to the rococo style of ornament. The embroidery is a very good example of *Point d'Hongrie*, delightful in its nuances of yellow, blue and lilac flames. One of the brocades, a chasuble à *Lyonnais*, is woven in pink, white and silver threads and well illustrates French taste of the Louis XIV period, having both the tender tints characteristic of the rococo and the strong drawing of the baroque (tailpiece, p. 121). The other brocades, two curtains of comparatively rare green, show the not less magnificent art of the same period. W.V.

A PAINTING BY PIETRO DI DOMENICO.—The Madonna by Pietro di Domenico of Montepulciano, a recent purchase which is now exhibited in the Recent Accessions Room, offers a problem of unusual interest, either to the professional or non-professional connoisseur. Any person who has visited Siena and felt the fascination of her art will recognize here one of those indirect results

⁽¹⁾ Cole, Alan S. *Ornament in European Silks*, London, 1889, p. 173.



MADONNA ENTHRONED WITH ANGELS
BY
PIETRO DI DOMENICA DI MONTEPULCIANO

of her vigorous interest in technical perfection of surface and color. But the picture can be said to be allied to the Sienese School because of this indirect

parentage only. In every other respect it embodies rather the spirit of a painter of the Umbrian country, a painter who has known the work of Gentile da Fa-

briano, whom one might call the father of Italian *genre*, for we have here a picture that is far removed from the mystic spirit of Siena. When compared with the work of the contemporary Sienese artists it becomes almost painfully commonplace in its types; the sophisticated angels form a merely decorative adjunct of color. And yet, when no such comparison with the parent stem is made we are delighted with the naive quality of such art, with the pleasant humanity of the Madonna, and the natural touch of a flowered foreground. The figure of the Christ Child, also, is very attractive.

It is the workmanship of the grounds, however, the rich pattern of the gold chasing and the magnificent brocade, that add most of all to our enjoyment of the picture, and the two angels that crown the Virgin seem to be a touch by the artist of especial delight in this part of his work. One is inclined to believe that he must have been a worker in metal as well as a maker of pictures. His craftsmanship appears to connect itself with that of Siena through that master-maker of rich brocades, Allegretto Nuzi of Fabriano.

L. O. P.

THE GIRL AT THE FOUNTAIN, BY HUNT.
—As announced in the Bulletin of last month, the Museum has received as a bequest from Miss Jane Hunt the painting entitled "The Girl at the Fountain," by William Morris Hunt. This picture is one of the notable ones by the artist, and from it and the other examples of his work at present exhibited in the Museum, the student will be enabled to form a fair judgment of the value of Hunt's achievement. Hitherto his representation in the Museum's collections has been inadequate, considering his importance in the history of American Art. The small landscape purchased in 1906 was the

only work by him which belonged to the Museum, although the spirited and vigorous sketch for "The Bathers," lent in 1906 by Mrs. Charles Fairchild, has been on exhibition since that time. The finished picture of "The Bathers" has just been received as a loan from Mrs. Hunt Slater, and will soon be placed on exhibition.

"The Girl at the Fountain" was painted in 1852, when Hunt was twenty-eight years old. The influence of the French tradition, which did so much to form his style, is particularly evident in this picture. According to the catalogue of the exhibition of the works of Hunt at the Museum of Fine Arts in Boston in 1879, it was begun when the artist was with Millet at Barbizon; for Hunt was quick to appreciate the excellence of that great painter, and went to Barbizon to come into contact with him, after several years in Couture's studio. Our picture shows the influence of this appreciation. The lines which confine the rich tones of the browns and yellows of its pattern are simplified to a degree that recalls some of the great names of French art of the nineteenth century.

The story of the painting, as told by H. M. Knowlton in the *Art Life of William Morris Hunt*, is as follows:

"Of the Girl at the Fountain, Hunt said that he caught the idea from seeing a coachman with his many capes leaning against a wall and drawing water for his horses. He exclaimed: 'If that were a young woman with a good figure, it would make a picture.' His sister gave the necessary pose and the result was a firm, serious work—gracious and well considered."

"The Girl at the Fountain" has been exhibited before in the Metropolitan Museum, having formed a part of a loan exhibition of paintings by William Morris Hunt in 1880.

B. B.

NOTES

THE ROOM OF RECENT ACCESSIONS.—The plan for the exhibition of the important accessions of the month in a room by themselves conveniently located near the entrance to the Museum was put into operation, tentatively, in August, 1906, when a portion of one of the galleries was set apart for this purpose.

The success of the experiment was immediate, and it was not long before the whole room was required for the exhibition of the purchases and gifts received each month. The Accessions Room, as it is now called, has just been enlarged by the removal of the old wall cases, and repainted, thereby giving greater facilities for the proper display of the diversity of objects changed each month at the time of the publication of the Bulletin.

CATALOGUE OF THE AVERY COLLECTION OF SPOONS.—In 1897, Mrs. S. P. Avery gave to the Museum her collection of spoons of all countries and periods, and with it a catalogue of the exhibit. The first edition of this catalogue having been exhausted, a second is now issued and copies may be had at the catalogue stands at twenty-five cents.

AMERICAN MUSEUMS ASSOCIATION.—The third annual meeting of the American Museums Association was held in Chicago on May 5-7. A reception in honor of Sir Purdon Clarke was given by the Trustees of the Art Institute of Chicago in the galleries of the Institute on the evening of the fifth.

MEDIAEVAL TEXTILES.—An interesting group of mediaeval stuffs has recently been placed in Gallery 29. This comprises some pieces until now never ex-

hibited, also certain examples from the Coptic Collection, belonging more properly to the early middle ages than to the late classical period of the craftsmanlike Coptic work, and a valuable Syrian-Egypto piece of the fourteenth century.

In the history of decorative arts, especially textiles, there are few fields of greater historic as well as artistic interest than that of the mediaeval stuffs; and it is hoped that the Museum may soon be able to show a collection which shall illustrate more perfectly than this rather deficient group is able to do, the different phases in the development of the art.

SAINT-GAUDENS EXHIBITION.—The Saint-Gaudens Memorial Exhibition closed on May 31st.

The special Committee on the Exhibition will attempt to secure bronze replicas of some of the exhibits, for presentation to the Museum. The formation of a fund for this purpose is under way, and those interested are invited to address Daniel C. French, Chairman, or Frederick S. Wait, Treasurer of the Memorial Committee, in the care of the Metropolitan Museum.

THE LIBRARY.—The additions to the Library during the past month were two hundred and six volumes, divided as follows: by purchase one hundred and sixty-four volumes; by presentation forty-two volumes.

The names of the donors are: American Art Association; Mr. William L. Andrews; Mr. George Hall Baker; Mr. Paul Chevalier; Mr. John M. Clarke; Miss C. E. Dudley; Guildhall Library, London, England; Mr. George A. Hearn; Mr. George G. Heye; Miss Margaret Taylor Johnston; Mr. George F. Kunz; Mr. F. Lair-Dubreuil; Mr. Richard Hoe Lawrence; Mr.



THE GIRL AT THE FOUNTAIN
BY WILLIAM MORRIS HUNT

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

James Loeb; Mr. J. Pierpont Morgan; Mr. Edward C. Moore, Jr.; Messrs. F. Muller & Co.; Mr. Marshall H. Saville; Dr. Wilhelm R. Valentiner and Mr. J. J. Marquet de Vasselot.

The number of readers was two hundred and ninety-two.

APRIL			
1907		1908	
17 Free days	31,566	18 Free days	54,685
4 Evenings	926	9 Evenings	1,218
4 Sundays	39,047	4 Sundays	35,321
9 Pay days	3,597	8 Pay days	5,330
Total, 75,136		Total, 96,554	

ATTENDANCE.—The following table shows the number of visitors at the Museum during March and April of this year and of last year.

MARCH			
1907		1908	
17 Free days	38,111	17 Free days	60,313
7 Evenings	1,683	9 Evenings	4,506
5 Sundays	30,302	5 Sundays	34,657
9 Pay days	3,445	9 Pay days	5,078
Total, 73,541		Total, 104,554	

WEST POINT CADETS.—The annual visit to the Museum of the West Point Military Academy Cadets occurred on Monday, May 4th. One hundred and five members of the Senior Class, with their instructor, Col. C. W. Larned, spent the day in studying the collections.

CHANGE OF ADDRESSES.—Members of the Museum who desire to have the Bulletin sent to their Summer addresses will please notify the Assistant Secretary.



BROCADE, FRENCH,
EARLY EIGHTEENTH CENTURY

COMPLETE LIST OF ACCESSIONS

APRIL 20, 1908 TO MAY 20, 1908

CLASS	OBJECT	SOURCE
CERAMICS.....	<p>Nine plates and one vase, Delft ware, seventeenth and eighteenth century..</p> <p>One large vase, green monochrome, Rakka, ninth century; one small globular vase, blue and black, Rakka, ninth century; one bowl, dark blue monochrome, gold lustre, Persia, thirteenth century; one jug, blue pinched in the paste, Persia, thirteenth century; one bowl, polychrome, Persia, thirteenth century; one bowl, blue and black decoration on white, Persia, thirteenth century; two tiles, light blue, animal and leaf decoration in relief, Persia, thirteenth century; two tiles, black, cobalt and turquoise blue decoration on white, Persia, thirteenth century; three lustred tiles, animal decoration, Persia, thirteenth century; one lustred tile, raised Koranic inscription, Persia, fourteenth century; one jug, green and black, Mesopotamia, thirteenth and fourteenth century; one vase, green and black, Mesopotamia, thirteenth and fourteenth century; one bowl, blue and black, Mesopotamia, thirteenth and fourteenth century; one bowl, blue and black, Mesopotamia, thirteenth and fourteenth century; one bowl, blue and black, Syrio-Egyptian, fourteenth century; one bowl, tazza form, green and black, Syrio-Egyptian, fourteenth century; one bowl, black and blue decoration on white, Syrio-Egyptian, fourteenth century; one vase, blue and black decoration on white, Syrio-Egyptian, fourteenth century; one bowl, hexagonal, blue and black decoration, Syrio-Egyptian, fourteenth century; one vase, blue and black decoration, Syrio-Egyptian, fourteenth century; one bowl, black on blue, Persia, seventeenth century; one dish, Sirio-Persian, blue decoration on white semi-porcelain, seventeenth century; one plate, Daghestan, radiant design in turquoise and black, seventeenth century; one bowl, purple and white foliated design, Persia, seventeenth century; one bowl, rice grain, semi-porcelain, Persia, eighteenth century; one ewer, Kutahia, Anatolia, floral decoration in blue on white, eighteenth century; one albanello, Hispano-Moresque, middle fifteenth century.</p>	<p>Gift of Mrs. Catharine Van Vliet DeWitt Sterry.</p>

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
CERAMICS.....	teenth century; one albarello, Hispano-Moresque, early fifteenth century; one jug, Abruzzi ware, seventeenth century.....	Purchase.
COINS AND MEDALS.....	Silver coin, Republic of Strasburg; silver medal given to the defenders of the city of Augsburg, German. Bronze commemorative medal of the fiftieth anniversary of the American Numismatic Society.....	Gift of Mr. Edward Colonna. Gift of the Society.
FURNITURE AND WOODWORK....	Carved wood chest with two drawers, seventeenth century; ladderback armchair, American, eighteenth century; small carved oak chest, North-German, eighteenth century	Purchase.
JEWELRY.....	Pair of gold and agate earrings, Italian, nineteenth century.....	Gift of Mrs. John McKesson.
LEATHERWORK.....	One gilt and pressed book-cover of a manuscript, Persian, late sixteenth century.....	Purchase.
METALWORK.....	Metal ewer with inscription, Persian; metal pipe-holder ("hakke"), East Indian; silver plaque, Spanish.....	Purchase.
PAINTINGS.....	*Street Scene in Paris, by J. F. Raffaëlli Tempera painting, with figures in miniature, on paper (from a manuscript), East Indian, seventeenth century....	Purchase. Purchase.
REPRODUCTIONS.....	Fourteen electrotpe copies of objects principally in the Musée du Louvre .. Forty rubbings of English monumental brasses, fourteenth to sixteenth century.....	Purchase. Purchase.
SCULPTURE.....	Bust of Voltaire, in plaster, by Jean Antoine Houdon. Bust of Rousseau, in plaster, by Jean Antoine Houdon... Alabaster relief, Saint Anna presenting Virgin, fifteenth century; alabaster relief, Saint Peter receiving the Blessed, English, sixteenth century	Gift of Mr. J. Pierpont Morgan. Purchase.
TEXTILES.....	Sampler representing the Crucifixion and Biblical scenes, German, 1753 ... Piece of Point d'Angleterre lace, English, eighteenth century..... Three small pieces of Maltese lace, English; black lace handkerchief and barbe, French, nineteenth century ... Pair of cuffs, Honiton lace, English...	Gift of Miss Margaret Taylor Johnston. Gift of Mrs. Leonard E. Opdycke. Gift of Mrs. John McKesson. Purchase.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
TEXTILES.....	Crochet cap, Irish, nineteenth century...	Gift of Mrs. William L. Frishmuth.
	One specimen of machine lace, Italian early nineteenth century.....	Gift of Miss Frances Morris.
	Peasant towel, Syrian, nineteenth century.....	Gift of Miss Catharine Newbold.
	Seven specimens of machine lace, Swiss, twentieth century.....	Gift of Mr. W. E. Trull.
	Fragment of rug, Persian, sixteenth century	Purchase.
	Samarkand rug, Russo-Turkish, eighteenth century.....	Purchase.
	Cover, Gobelin technique, American (Mexican?), nineteenth century	Purchase.
	Fragment of tapestry—embroidery, with Annunciation, Italian (Florentine)—fifteenth century.....	Purchase.
	Two fragments of silks, Egypto-Syrian, fourteenth century; three pieces of silk brocades with figures, Persian, sixteenth century; four pieces of silk brocade with flowers, Persian, sixteenth century; one piece of silk brocade with three Buddhist balls and Chinese clouds, Persian, sixteenth century; one piece of velvet brocade with Buddhist balls, Persian, sixteenth century; one piece of silk brocade with birds and flowers, Persian, seventeenth century; four pieces of silk brocade, Asia Minor, sixteenth century; one cover, brocade with tulips, Asia Minor, seventeenth century; one piece of velvet brocade, Scutari, seventeenth century; two pieces of silk brocade, Greek or Armenian, seventeenth century; one print hanging, India, nineteenth century; one piece of dark blue velvet, Italian, fifteenth century; one piece of silver brocade, Italian, fifteenth century; one piece of velvet brocade with silver, Italian, eighteenth century; one chasuble, silk brocade, French (Lyons), seventeenth century; one piece linen embroidered in silk, hunting scene, Indo-Portuguese, seventeenth century; one hanging, coarse linen, embroidered in colored silk, Turkish, seventeenth century; one curtain, linen with applied design, coat-of-arms Spain, sixteenth century; one hanging, coarse linen, embroidered in colored silk; Portuguese, nineteenth century; one cover, Point	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
TEXTILES.....	Hongrois, French, seventeenth century; one cover, linen embroidered in silk, French, eighteenth century; collection of seven hundred and sixty-two French and Italian galons, fringes, tassels, etc., and seventy-two samples of German silks, seventeenth to nineteenth century; three hangings, filet, European, nineteenth century; one vestment, linen with deep lace border, South American or Spanish, early nineteenth century; one hanging, Sicilian drawnwork, seventeenth century.....	Purchase.



MINIATURE LONG CASE CLOCK
 ENGLISH, ABOUT 1755
 JOHN COWAN, EDINBURG, MAKER

LIST OF LOANS

APRIL 20, 1908 TO MAY 20, 1908

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian (Floor II, Room 5)	Collection of one hundred and ninety-five ancient faience glass-paste objects, representing the main epochs from prehistoric to Roman days.....	Lent by Mr. Garrett C. Pier.
CLOCKS, WATCHES, ETC..... (Floor II, Room 34)	Silver watch, Charles II. by Moilliet, London, early eighteenth century	Lent by Mr. Edward Colonna.
(Floor II, Room 32)	Three watches with painted enamels, Dutch, early eighteenth century; two gold, one chased metal and one silver watch, English, eighteenth century; ivory crucifix clock, oval metal striking watch, agate watch and a silver skull watch-case, seventeenth century; one gold repeating watch and one chased gold watch, eighteenth century; one gold star-shaped watch and one gold-enameled watch, nineteenth century—French; three watches set in two finger rings and one brooch, two gold watches and one enameled butterfly watch, French or Swiss, nineteenth century; brass striking watch, sixteenth century; leather-covered silver repeating travelling watch, one watch with painted enamels, eighteenth century—German; chased gold gourd-shaped watch, and one shell-shaped gold and enameled watch, Swiss, nineteenth century.....	Lent by Mr. Maurice M. Sternberger. Lent by Mrs. DePeyster.
METALWORK..... (Floor II, Room 32) (Floor II, Room 32)	Silver tea-set of four pieces, American... Three silver and nineteen silver-gilt Buddhist jewels, nineteenth century..	Lent by Mr. Edward Colonna.
PAINTINGS.....	*Waterloo Bridge, by Claude Monet.. *Napoleon I, by A. Appiani, Milan... *The Bathers, by William Morris Hunt. Portrait of a lady, by Francisco de Zurbaran Portrait of Don Pedro Mocarte, by Francisco José y Lucientes.....	Lent by Mr. L. F. Abbott. Lent by Mr. J. Coleman Drayton. Lent by Mrs. Hunt Slater. Lent by Mr. Archer M. Huntington.
TEXTILES.....	Sampler, Swiss; Sampler, Spanish..... One specimen of weaving, German..... One specimen of blue and white weaving, German.....	Lent by Miss Margaret Taylor Johnston. Lent by Miss Mary Humphreys Johnston. Lent by Mrs. James Boorman Johnston.
	*Not yet placed on Exhibition.	

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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MEMBERSHIP

BENEFACTORS, who contribute or devise..	\$50,000
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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A. M. to 5 P. M. and *table d'hôte*, from 12 M. to 4 P. M.